Gladiator" ever appeared.

Early this season "Moe" was engaged as Modjeska's leading man. The Polish star recently contracted throat trouble so severe that she may die, and Haworth's chances of soon having to look for another engagement are decidedly rosy.

THE LONDON STAGE.

Irving Has Denied That He Intends

to Retire.

ival of "The Colleen Hawn" at the Princes

Theater tonight, Mrs. Dion Boucleauli playing the part of Mrs. Cregan.

Sir Henry Irving has written a letter denying the report that he intends to retire

from the stage. He outlines his projects for several years to come.

Ella Russell Redniond has had a suc

essful week singing at matinees at Daly's

ICE PALACE ATTRACTIONS.

ashington and Baltimore Teams Will

Play Hockey This Week.

The attraction at the Convention Hal

ce palace this week will be a game of

ipgton team and the club from Baltimore that played the champion Canadian team

bere a short time ago. on h.

The Washington team has been practicing hard and has made excellent prog-

Washington is to have some share in a sort of personal way in a defeat or a vic-

tory.

The attendance at the rink during the past week has been the largest of any week since it was opened. While this was doe in some measure to the appearance of Miss Mabel Davidson, still the

ance of Miss Made: Davidson, and the great number that bought ice privileges every evening and enjoyed the use of the ice testified to the enjoyment that they experienced from the rink alone.

There was also a large number of pri-

vate parties at the rink during the past week and a number of members of foreign legations. Those members who come from lands where ice is picntiful and where

lands where ice is pictiful and where skating is enjoyed during a long period were very much in evidence, some of them being accomplished skaters. The afternoon and morning sessions, however, are the chief enjoyment of the ladies, who feel that they can go and fall down as much as they like at that time without detracting from their dignity. The beginners' class is extraordinarily large and the instructors are kent basy from the

the instructors are kept busy from the opening to the closing of the doors.

SANDOW MET HIS MATCH.

Clubman.

New York World.

Eugene Sandow, "the athlete of the century," "the strongest man on earth," etc., according to his three-sheet pos-

ters, had rather a curious experience on a

Syracuse recently. Sandow is fond of lager beer, and while discussing things in general with several fellow-passengers

in the smoking compartment, be ordered the porter to invite the party to join him in a drink.

Sandow asked for beer, and insisted upon

sandow asked for beer, and insisted upon pulling the cork of his bottle. It happened to be an obstinate cork, and for a minute or two he tugged away. But the cork would not budge. The strong man got fed in the face and puffed as an ordinary man might

be expected to after climbing to the top of the Washington monoment.

"This must be a trick bottle," he gasped.
"Pardon me," said a consumptive-looking little fellow who sat in the corner. "I

tains I can manage it."

Sandow gave him the bottle, and with a feeble little jerk the consumptive stranger yanted out the cork in a jiffy.

"I's easy enough when you know how,"

"Since that little incident," said Mel-ville Stoltz, who is ant ority for the story, "Sandow has taken grat care to have his beer served with the cark frawn."

If It Were Sin.

If it were sin,

My dear, to hold you pand in mine,

And look into your eyes of azure blue,
While in my soul your image I enshrine,

To cherish and to love, my whole life

Then, dearest, let me ever stray, And sin alway.

If it were ein.

B weetheart, to hold you to my breast,
And feel the sweet communion of

think I can manage it."

Naguer sleeper going from Albany

Bottle of Beer and Consumptive

Theater, chiefly in German operas.

London, Jan. 25 .- There will be

## WAGNER IN WASHINGTON

### Each Year Augments the Great Musician's Admirers.

DAMROSCH IS THE PROPHET

Something About the Great Singers Who Will Appear in the Leading Reles During the German Opera Seasonat Allen's Grand Opera House Full Repertoire of the Week.

The enthusiasm with which Mr. Dam rosch has devoted himself to propagating a love for Wagner in this country is worthy of approbation. We may not all agree with him that the Bayreuth prophet is the greatest of the composers, but we cannot reasonably dissent from his assertion that the historians who write of the musical art of the end of this century will designate the period by Wagner's

The last ten years have witnessed an The last ten years have witnessed an extraordinary advance in the interest felt in the "music drama." Even the French, to whom Shakespeare is unatfractive, would not again raise an ant-Lohengrin riot in Faris, and it should not be everlooked that the two best books written on the philosophy of Wagner are from the pens of Frenchmen—Adolph Julies and Edonard Schure. The dramatic instincts of the Gallic race are slowly yielding to the dramatic power of the trilogy in spite of the Teutonicism of Wagner's operatic gubjects.

WAGNER IN AMERICA.

In this country-at once the most and In this country—at once the most and the least cosmopolitan in the world—an intellectuality which is plastic before all artistic influence, is making possible a numerous, cultured and aggressive school of Wagnerites. Wagner dead has won a greater vogue in America than ever he had living in Germany. He fought to the end of his life against the opposition of the press of his own country. He was hunted like a wild beast. Not until they had him buried did his foes condescend to be even tolerant of his productions. tolerant of his productions.

In the United States there has never

In the United States there has never developed a definite body of opposition, and while several years passed between the date of Mr. Thomas' first orchestral inter-pretations of Wagner and anything like a popular acceptance of the Wagnerian opera produced a la Wagner, each series of per-formances marked a distinct increase in

Today the Bayreuth prophet has many admirers in this country not of his own race, and their number is undoubtedly in-

Following are short sketches of some of

#### MAX ALVARY.

Max Alvary was a favorite and success Max Arvary was a ravortic and success from his first appearance, and sang a long list of German, Italian and French operatic roles, each winning him renewed applause and those title and complimentary marks of distinction with which great singers are

distinction with which great singers are officially honored in Germany.

The late emperor conceived a great admiration for the young tenor and he was frequently summoned to Berlin to sing at the state receptions. It can be said of few singers of either sex that success and a high reputation have come in the outset of their career, but such has been the experience of Mars Aleger.

Herr, Alvary.

During Mr. Alvary's second season in
New York at the Metropolitan Opera House
came three especially brilliant incidents in
his career. His undertaking successfully
Adolar, in the first New York production Adoar, in the first New York production of Euryanthe," his Siegfried in the bringing out that number of the trilogy, and his "Lobengin" appearance, in which he gave a vocal and dramatic interpretation of the Grail Knight, suprisingly ideal, new and

FRAU KATHARINA LOHSE-KLAFSKY. Frau Klafsky began to study under Auton Seidl. She made her debut in Bremen when Seidl was conductor there, and for a season sang under his direction. She sang Brunnhilde, Sieglinde, and other

Fran Klafsky made her first appearance as Leonore in "Fidelio," at Bremen and has since sung leading roles in nearly every principal opera house in Europe.

#### FRL. GADSKI.

conscientions artiste, whose success this season has been even greater than last, will be the Elsa at Friday's performance.

HERE WILHELM GRUENING.

Here Gruening and at Berlin Bremen.

HERR WILHELM GRUENING.

Herr Gruening sang at Berlin, Bremen, Hanover, Fayreuth, and other musical cities of Europe, and was engaged by Mr. Damrosch at a salary almost as large as that of Jean de Reszke.

His Tannhauser particularly is a reteworthy impersonation and has been highly praised. Frau Cosina Wagner says that Herr Gruening may be considered today the greatest living Tannhauser.

The week's repertoire is as follows:
Thursday evening, January 36, "Tannhauser," Tannhauser, Herr Wilhelm Gruening; Venus, Fri. Louise Muider; Elizabeth, Frau Katharina Lohise-Klafsky; Biteroff, Herr Julius von Pulitz.

Friday, January 31, "Lohengrin," Lohengrin, Herr Barron Berthald; Elsa, Fri. Johanna Gadski; King Henry, Herr Conrad Behrens; Telramund, Herr Demeter Popovici; Ortrud, Fri. Riza Eibenschuetz.

Saturday matinee, February 1, "Siegfried,"

Saturday matinee, February 1, "Siegfried,"
Siegfried, Herr Max Alyary; Mime, Herr
Paul Lange; Brunnhilde, Frau Lohse
Klafsky; Father, Herr Julius von Pulitz,
Saturday evening, February 1, "Die Meistersinger," Hans Backs, Herr Emil Fischer;
Veit Poguer, Herr Conrad Behrens; Konrad
Nachtigal, Herr Julius von Pulitz; Walter
von Stotzing, Herr Barron Berthald; Eva,
Fri. Louise Mulder.

GRANDOPERA INHAVANA.

Walking Into the Theater Between Rows of Armied Soldiers.
Correspondence New York Herald. It has been grand opera week in Havana, but grand opera does not pay here now. The great Tacon Theater, which in former years has been thronged by the wealth and aristocracy of the Cuban capital, has been harely half filled. An Italian company has been singing "Aida" and "Lacia" to empty stalls. Fancy going to the opera and passing into the main entrance between rows of armed soldiers. oldiers. I stood in front of the Isabella statue last

I stood in front of the isacema statute and might and watched the brilliantly lighted facadeof the Tacon opposite. In the middle of the Prado, posted at intervals in front of the theater, stood three mounted troopers, their norses facing toward thepark. Armed

their horses facing toward thepark. Armed cap-a-pie, wrapped in their light military cloaks to shield them from the drizzling rain, the troopers stood there from 8 o'clock until midnight slient and watchful.

A student seated in the park lighted a cigarette and tossed the burning match sputtering into the street, followed by a train or sparts. The marest trooper reined up the head of his horse, gripped his rifle firmly in the coher hand until he had watched

up the head of his horse, gripped his rifle firmly in the other hand until he had watched the sparks die out, and then settled back to his pose. The student laughed merrily and exchanged jests with his comrades.

In front of the theater looking, by the way, than the average Spanish private—paced up and down all the evening. I walked back towards the stage entrance in the rear and beard through the open windows the rich strains of one of the arias in "Lucia." There stood two more of the grim Spanish statues, unmindful of of the grim Spanish statues, unnindful of the harmony that floated out on the Warm-night air, alert only for some more om-inous sound than the boom of bass viol or the crash of cymbals.

On both sides of the theater at frequent

on both sides of the theater at frequent intervals stood picked men of the Order Publico-the gendarmes of Havana. Very soldierly they looked in their handsome uniforms. Swords and long barrieled re-volvers hung at their belts. Above their cloaks peeped the muzzles of Mauser rifles, and you didn't need to be told they were leaded. Were loaded.

Is it any wonder the opera season is not a great success?

HE OBEYED ORDERS.

#### In Incident of Sir Henry Irving's Visit to Washington. Baltimore Sun Today.

"Peculiar ideas as regards the strict observance of the requirements of evening dress," said J. H. Monckton of Washington at the Altamount Hotel last night, "resulted in an amusing occurrence at the Grand Opera House in Washington last week during the engagement of Henry Irving.
"The orchestra received instructions from

the management of the theater to appear in vening dress, which orders were promptly observed by all the members. But the musi-cian who played the base viol went in for the full convention of the thing, and, besides his dress suit came to the theater in white

the key-board of his instrument would have been impeded by the glove of the left hand, so in order to overcome the difficulty and at the same time fill all the requirements of dress, according to his idea, the musician cut rosch Opera Company last year was most successful, made her debut in "Lobengrin" the week in this manner, much to the amuse-ment of those around him."

## How It Feels to Be\_\_\_\_ . . . Dressed in Tights

The Times has secured the signed statements of several well-known ladies of the burlesque on the momentous question: How it feels to be dressed in tights.

In burlesque and light open a woman is frequently called upon to represent a

These correspondents are almost a unit n coming to the defense of their costumes and what they have to say should prove inter-tating to every theater-goer. Most of the addes quoted are members of the Lady Slavey Company, which will be seen here at adies quoted are members of the Lady Slavey Company, which will be seen here at the Lafayette Square this week and which s one of Messrs. Canary & Lederer's most important contributions to contemporary

Dramatic Editor Times: The first time I wore tights was in the extravaganza "Sinsad." I had never been on a stage before, I remember vividly the moment the manager told me, just after engaging me, that I would nave to appear before the public without skirts. It occurred to me that I must leave town inventional or the public without skirts. skirts. It occurred to me that I must leave town immediately. But I didn't. When the curtain went up on the second act, in which I made my first appearance as a warrior, I felt as though I must sink through a trap foor and as though a thousand eyes were glued to me. As a matter of fact, I suppose, the audience was not even a ware that I was the stage. But I was register. on the stage. But I was painfully aware that i was on the stage. But I was painfully aware that the audience was in the auditorium, especially that portion of it that wore dress coats. I tried to hold my sheld in front of ane, so that as little as possible of my lower limbs would be seen. But in so doing I stuck has a present that the third of the circle port to ary spear into the thigh of the girl next to are, and consequently was fixed by the stage

burlesques and have got accustomed to wearing tights, as one gets accustomed to

anything.

Don't you think that if men were to dress like women and women like men the civil-zed world would get accustomed to it womer or later-possibly sooner?

BAHETTE RODNEY.

Dramatic Editor Times: It is all in the aind of the beholder.

If you will remember the accounts of the original production of "Ixion" by the Lydia Thompson Burlesque Company some twenty years ago, you will come upon the fact that at that time the girls in the chorus were rated as positively in-decent by press and public just because they showed their ankies. Soon, however, nutiences got used to that, and they have been getting used to it more and more

been getting used to it more and more season after season.

Five years ago when a woman posed as a nide model in "The Clemenceau Case," an immense moral spasm coavulsed the country, and the police began to think of tying suchors to theater curtains. But two years ago, when living pictures were introduced a our concert halls and theaters, these tring pictures being quite as audacious as was the model, they were classified as beauty in art, and we skipped the spasm. I should not feel that I am doing what any woman need be ashamed of, when I

is frequently called upon to represent a boy or man, and then it is decidedly natural that she should discard petticoats and skirts, and even if this were not the case, I don't think any one has a right to deery a woman's exhibiting her lower limbs encased in fleshlings, as long as she is in an operatic production. Of course, it would be improper for her to do so, on the other hand, if she were impersonating the heroine of a society drama, for the heroines in society drama cannot, by any stress of the imagination, be supposed to dress that way.

But, as I have intimated, in an operatic production like "The Lady Slavey" it

production nac it quite another thing. VIRGINIA EARLE.

Dramatic Editor Times. It is slily to say that it has a had effect upon the morals of the community for women to wear tights in a theatrical performance. I vonder if it has ever occurred to the bigo while it it has ever occarred to the bigots that maintain an opinion contrings to the one I have expressed that society appear at dinners, operas and dances with their arms bare. And yet I do not hear them attacked. I cannot for the life of me detect that it is that it is any worse for a woman to expose her lower limbs than it is for her to ex-

pose her upper limbs. Can you?

Can you?

Modjeska. Ada Rehan, Mrs. Kendall, Adelnide Neilson, and Fanny Davenport have worn tights when they have appeared as Rosalind, and they have not been found. Rosalind, and they have not been found fault with for so doing; and only last week, at the Lafayette Square Theater, where the "Lady Slavey" is to be produced Mon-day evening, an estimable actress, Kath-arine Kidder, donned tights in "As You

arine Kidder, donned tights in "As You Like It."
What I can't bring myself to view in a satisfactory light is the spectacle presented by a male performer in a woman's dress. There is something radically wrong in that. But for a woman to walk about just as a man does—unencumbered by skirts—why, it is positively delightful.

Don't you think so?

MARIE DRESSLER

BOXOFFICE AND POYER

N IMPORTANT decision was handed down by the court of appeals in New York last week. It is a decision that affects actors and actresses all oyer the country. For the same reason, perhaps, it is a decision that all managers will view with disapproval, as in a certain measure it is detrimental to their

It was handed down in the case of Smith It was handed down in the case of Smith against Robson, and establishes the proposition that a manager may not summarily and arbitrarily dismiss an actor in the future on the basis of the ordinary two weeks' notice contract, as he has been in the habit of doing in the past.

The court holds, in effect, that a capricious or arbitrary discovered.

The court holds, in effect, that a capricious or arbitrary discharge, despite the contract, connot be upheld, and that all that can be chained for the ordinary theatrical contract is that it binds the actor to ordinary care and attention in the performance of

In other words, a dismissal can no longer in other words, a dismissal can no longer be made from caprice, but the manager or employer must act in good faith, and show to a jury of experts that the actor compilained of is no longer capable of performing his part of the agreement.

part of the agreement.

In the particular case of Smith vs. Robson the trouble had its origin in the production of "The Cadi," which Bill Nye wrote for Thomas Q. Scabrooke, and which proved a failure. Smith was engaged for the cast and received his notice the night after the first performance. He brought suit to recover the balance of the scasson's salary, and after passing through various courts, the court of last resort has decided in his favor.

their list of aiready heavy burdens, but at the same time it prevents the loss to an actor of an entire senson, should be be en-gaged by a manager and then dropped from the rolls for reasons other than that of in-

Competency.

The decision will affect many cases now pending, and will also be the cause of many suits in the future brought by actors already released this year.

HE coming spring will witness a ver-itable exodus of American actors and actresses. Four prominent theatrical companies will shake the dust of the 1-trodden circuits from their feet well-trodden circuits from their feet and depart for green fields and pastures new. George Musgrove of the firm of Williamson & Masgrove, the best known theatrical managers in Australia, has been in this country for several weeks looking for attractions for his playhouses. Mr. Musgrove has already signed contracts with the managers of four companies who will depart next spring from San Francisco with Melbourne or Sidney as their destination.

Of these four companies one has already paid several visits to the antipodes, and will face old friends on their opening night in Sidney. The other three make their first trip beyond the sea, and each represents a different phase of American taste in things theatrical. All three are popular organiza-

different phase of American taste in things theatrical. All three are popular organiza-tions, and each has been remarkably suc-cessful in their field. It will be interesting

cessial in their field. It will be interesting to observe the manner in which they are received by those who dwell on the other side of the globe.

"Trilby" will be the first to go. The company, headed by either Miss Blanche Walsh or Miss Edith Crane, and including several of the principals in A. M. Palmer's original company, will sail from San Francisch original company, will sail from San Francisch original company, will sail from San Francisch several of the principals in A. M. Paimer's original company, will sail from San Francisco on March 5, and will open at the Princess' Theater in Melbourne. Mrs. Potter and Mr. Beliew will follow on April 30, and will open at the Lyceum in Sydney. They will present "Charlotte Corday," "Francillon." "A Royal Divorce," "La Turca" and "Camille."

"Franchion." Tosca" and "Camille."

"A Trip to Chinatowa" will be the first of Charles H. Hoyt's comedies to visit Australia. The company to present it, which will include Harry Conde. Bessie Chyton, Anna Boyd and George Beane, will sail on, May 28, and will open at the Lyceun, in

Sydney.
Probably the most important of Mr. Mus-Frobably the most important of Mr. Mass grove's engagements, however, is that of Mr. Nat C. Goodwin, who is booked for a twelve weeks' scason in the Island Conti-nent. He, with his supporting company, will sail from San Francisco on June 25. will sail from San Francisco on June 25, at the conclusion of his engagement at the Baldwin Theater. He also will open at the Lyceum, in Sydney, probably in "A filided Fool." His repertory will include, besides Carleton's comedy, "The Gold Mine," "Ambition" and "In Mizzoura."

FEW weeks ago there appeared in this column a list of the plays, suc-cessful and otherwise, produced in New York during the season of 1895. list the conclusion was drawn that metropolitan audiences preferred farce-comedy and opera bouffe to high-class comedy or the standard tragedies. So much for 1895. Here is what a prominent manager, who After contrasting the demand for frivolous and frothy amusement which char-acterized the American public with the soberer judgment of the English, which called for more serious stage subjects, be

'Sowing the Wind,' by Grundy, in sowing the wind, by ofmay, in which the important 'sex against sex' ques-tion was so cleverly treated, came near to sounding the note and gave the impense to thoughtful plays which now characterize the attempts of the English dramatic au-

"In this country Bronson Howard gave in this country bronson howard gave his pen a like direction in "Aristocracy," the last play we have had from him, and it may be that in his next work he will follow this trend and aid in turning American taste toward the thoughtful

American taste toward the thoughtur and serious play.

"All works of this kind must, of course, possess a foundation of human interest. Love and hate, virtue and sin, right and wrong, heroism and sacrifice are the only themes that playmakers can handle with hope of gaining general attention, but they can be successfully employed along some lines of argument that will embody a subject of immediate and general impor-tance to the public and that will more forcibly present the popular aspect of that subject than could be done in a novel or by

meas of lectures.
"'Sowing the Wind' showed more effectually than any other form of disputation could have done the injustice of visting a child with punishment for the sin of a parent, and because it took the side of the weak and lifted innocence head-high above the vortex of sin in which it was in danger of being caught by reason of in-insistent and undeserved persecution for the offense of another, it won favor and was accepted in spite of its problematic and argumentative character.

accepted in spite of its problematic and argumentative character.

"The turning point is coming for theater patrons and playwrights alike, and I would not be surprised if 1896 would bring us the 'play of the future,' which will be evolved from the types I have here selected, and be worked out along similar lines. When the new play does come, it will be an epoch-maker. It will tell a direct story, and have an apparent purpose in telling it, as Alexandre Dumas, jr., had in the writing of 'Camille.' It will deal with human passions, and will not ignore social sins, but sions, and will not ignore social sins, but in the atonement that it will provide for such offenses will make ample excuse for the use and presentation of them."

WILLIAM J. FERGUSON, who heads the company appearing in "The the Company appearing in "The Gay Parisians" this week, is an old Washington boy, who has had many interesting experiences since he first started out from his native city. Like It. "an" toring myself to view in a satisfactory light is the spectacle presented by a male performer in a woman's dress. There is something radically wrong in that. But for a woman to walk about just as a man does—unencumbered by skirts—why, it is positively delightful.

Don't you think so?

Dramatic Editor Times: The first wind I have when I am asked about the subject of a woman in tights, is to attempt to proclaim, for the benefit of the unfortunate members of my sex, who have never discovered that they have missed the most grateful sensation of their life—the sense of freedom of movement, the absence of weight and the range of action which one has for the first time.

If all women were to discard skirts in favor of tights—and, mind you, they could have fur tights mind for cold weather—it would be considered false modesty for us to drape ourselves from the waint to our feet.

At least, that is the opinion of many contains from the subject of the most of the many many contains the many that the most state of the mos

Desk Sergeant

and at the very last monient they jumped me into the part. I had to wing it during the performance. By principal scene was with Laura Record berself, and us I would not leave the group to give me' a short rebearsal, while we were mumbling over our lines the plated shots rang out the first performance were given at Ford's. Somebody yelled to me, 'Ring down, Fertusion!' and I rang the curtain down on the last performance ever given at Ford's.

"From Washington T went to Mrs. Conway's Theater, Broollets, for two years. Then to Wallack's for five years, where I got the best training an actor could possibly get.

"I have had several landless greater the tension was greater the tension was greater the tension was greater the converse which I held with "Speaking of bear stories," said Col. Jim Struthers, though nobody had been speak-ing of bear stories, "reminds me of an en-tanglement which once involved me with a grizzly bear in the dark sunless timber between Blue Canen and Gold Run, in the Sierra Nevada, some years ago.

"I have had several landladies and untold changes of address and laundrymen, but I never had a case of strained relations where

got the best training an actor could possibly get.

"I next went to the Madison Square Theater under Steele Mackaye to play Pittacus Green in 'Hazef Kirke.' Then I played the spy in 'Called Rack', and the detective in 'Jim the Penman,' and on through a long list of parts in many famous New York productions."

Mr. Ferguson is one of the hopes of the stage in this country. His wonderful faculty for eccentric comedy seems very spontaneous to his audience, but as he himself is proud to admit, it is the fruit of years of study and hard work. He is essentially a comic actor, with the habit of tinging the most commonplace remarks with a certain slyness of humor that is altogether personal. This is, perhaps, the rarest quality of a comedian. Mr. Ferguson's humor has intellectnal subtlety. bever had a case of strained relations where the tension was greater than in the controversy which I held with that grizzly bear. I have run up against a number of stiff games in my time and Jackson City, but I never struck a bank so hard to break as the heart of that same grizzly bear."

The colonel pressed the tobacco into the bowl of his pipe with the tip of his front flinger, and after a few trial puffs sent a curling column of, blue-white incense wreathing to the ceiling of police station No. 1. Desk Sergt, Everly paused in the eating of his hourly lunch, and after watering the onion built that blooms upon his desk, lent his ear to the story. Mr. Loftus shouted through the precinct "phone, shouted through the precinct 'phone, 
"Flather and Kilmartin. O. K.;" Serget. 
Acton called for three cards, Sam drew to 
a flush, and Col. Struthers, after splashing a brown spot on the station floor, con-

inued:

"It was in those brilliant days, that flashed with the golden glitter of new-dug dollars, and before the conspiracy of '73 drove people into the running of boarding houses and the hocking of their tickers. I shoved nine live shells into my 'trusty' and started into the timber before the day god had begun to cancel the light jets that twinkled in the chandeller of heaven. Along the margin of a stream that tinkl'd through a little, fern-robed gulch were great clumps of blueberry bushes, and you kn w a bear likes rich, ripe blueberries just as much as a dago does spaghetti. A rustic of the bushes close by me betrayed that it was not only the wind that was blowing through OSEPH HAWORTH is probably the unluckiest actor in the business. He attributes the "hoodoo" to his hame, which contains just thirteen letters. Even with it altered to Joseph S. Haworth, the talented Joe falled to make money with Lester Wallack's master-piece. "Rossciale." He starred, playing a repertoire comprising "Don Juan," and "The Leavenworth Case," but failed to make money. Leaven worth Case," but failed to make money.

Last season he played "The Beils,"
"Richard III," "Richelien," and gave the public the finest impersonation of "Hamlet" since the days of Booth. Although supported by a fair company, he quit a big loser on the season.

Probably the greatest era in the career of erratic, but handsome "Joe," was when he was reading man for John McCollough. Joe was on the stage and recited McCullough's lines on the last night that "The Gladiator!" ever appeared.

the busics close by me betrayed that it was not only the wind that was blowing through them; only the rustle was a little too pro-pinquitous for comfort.

"The east was chasing the shadows away out into the west, and a beich of sulpharous fireworks boomed from old trusty as I saw the outlines of something dark and livsaw the outlines of something dark and living. A raging roar answered that shot, and
the echoes rolled and rolled. That something black and living was advancing, the
pump-handle lever of my gun was working
and every time she pumped she spoke. Still
that dark and living something advanced.
Onward it came. My prophetic soul told me
it was a bear, and no bear but a grizzly
bear could stand up under such a fire.
"A plate of Harveyized nickle armor was
a soft snap in comparison with that bear.
Onward it rushed. I felt its hot breath
and looked into its eyes of gleaming green

Onward it rushed. I felt us hot breath and looked into its eyes of gleaming green Onemore shot and my magazine was empty. I tried to reverse the weapon, that I might club with it, but it was torn from me, and I sank into the hot embrace of fur and claws. The hug was an angry one, but convui e tremors running through the bear told me that its life was fading fast. We sank to the ground in each other's arms, I gasp d for breath and tried to cry for help. Another tremor, more convulsive than the others, went through that bear, it grouned and died in the moment of its victory." and died in the moment of its victory."

Desk Sergeant Everly turned tohis lunch,
Sergeant Acton called for three cards and
Sam drew a flush.

Desk Sergeant Garner posed with his back to the heater at police station No. 6, and the skirt of his coat frattered in the tropic breze. Each time the minute hand of the pale-faced clock jolted round its circuit the sergeant raised his fingers to his ijns, released the cigar that burned beneath his beard, and sent a blast of smoket omingle with the clouds, while a part of Cuba fell to the floor in ashes.

The old green door, the portal of sighs, creaked on its hinges and began to swing open. The desk sergeant stood still. He thought it might be a policenan, maybe a tramp, or maybe only a reporter.

A rustle of silk came with the sound of the biustering wind and as that old green door swung wide open with a swish Sergt. Garner hid the but of his cigar in his vest pocket. The caller was a girk

ticing hard and has made excellent prog-ress in learning the tricks and rudiments of the game. While the Baltimore team is an unusually strong one, the Washing-ton players hope to make a brave stand, and will give them a strong fight to win. A great deal of laterest was manifested in the game which took place between the Canadian and Baltimore teams, and it is expected that it will increase as long as Washington is to have some share in a

sergt, tharmer and the but of an eight in his vest pocket. The caller was a girl, more than that she was a young girl, more than that she was a poung girl, and more than all she was a good girl. She was agitated and her eyes made the station lamp seem dim. In comparison with those eyes that sparkled into the face of the placid sergeant, that station lamp, whose rays have shown down for years on crime and criminals, tore about the same relation that a chandelier of Weshers electrons and the same relation that a chandelier of some of his terrible sprees would bring him face of the placid sergeant, that station lamp, whose rays have shown down for years on crime and criminals, bote about the same relation that a chandelier of Washington gas does to a real, bright,

Washington gas does to a real support of the sputtering dip.

Her bright face flushed with blushes that no cocktail could have painted, and she taiked in a voice that the Marine Band could not have beat for music. It was some such voice that old Pythag heard the band when he spoke about the music of the spheres. Her face was as pretty as the vision of an angel flitting through a poet's dream. The deak sergeant felt all this as he said without speaking, "What may I do for you?"

ing. "What may I do for you?"

"I have left home, dismissed my maid, and I want to pawn these jewels for railroad fare. All the people at our house oppose the match, and I'm determined that itshallbe. They don't like him at the house, and for that I love him all the more. To night they spoke of him in a way that I would not tolerate, and here I am. I am going to him, and I want some money, and I want you to direct me how I may

pawn these jewels."

The girl took a little bag of diamond rings, with a few bracelets, and laid them on the desk of the sergeant. They sparkled as did her eyes, and the old station lamp looked dimmer than when the girl came in-Sergt. Garner gave the girl advice, and di-rected her where she could get money on her ewels, even at so late an hour, and she ook a late train out of town.

The big light over the sergeant's desk threw a hard, white glare over the bare walls and plain, uncovered floor of the station house. The shadows fell distinctly and severely across the unpainted boards, and the brass rail and its nickel fastenings in front of the desks glinted in the light, so that the sergeant pulled his cap further down over his eyes and tilted back in the chair. In the room beyond Thompson of the Morning San and Speckles were son of the Moraing Son and Speckles were playing "freeze-out." The click of the chips as they were swept across the table or stacked in little piles between them was the only sound that broke the stillness. A man in cell 5 rattled his tin cup between

A man in cell 5 rattled his tin cup between the bars, and the kitch-hearted sergeant got up to give him some water. Little Bunce of the Sun bustled in, banging the door bebind him, his hat drawn down over his eyes and a cane under his arm. He telephoned half the stations in town, woke up the sergeant who was off duty and final-ly bustled out again with a slam-bang of

the door.

The echoes had hardly died away among the cells in the rear when the door opened again and an officer entered, half leading.

the cells in the rear when the door opened again and an officer entered, half leading, half supporting a young glrl, who shrank back from the brightly lighted room and chitched the arm of the kind-faced policeman. Desk Sergt. Everly merely glanced up as the man said, "Prisoner," and taking up his pen, prepared to ask the usuual questions. But at sight of the girl ghe stopped and a pained expression flitted across his honest features. The girl hung limp across the rail, her hat on one side, her hair half hauging over her shoulders, from which a costly sealskin cape was slipping.

With one jeweled hand she grasped the rail, and turned her drink-stiffened face toward the officer. They took her name, and wrote "Emma Smith" on the blotter before she answered. Then they hurried her upsiairs to the matron before the reporters should come, and the officer told how he had found her staggering about the streets, followed by a crowd of jeering messenger boys and a couple of men from the tracks across the river. Her gray-haired father came after a while and said she was a bit wild and proud of her beauty, but had never been in trouble before. Then he led her tenderly away to the carriage and kindhearied Sergt. Everly softly closed the door of the reporters' room so that none might see. And the worst of it is that this is a true story.

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RARE OLD PHOTOGRAPHS

Work of a Lifetime by the Late Matthew B. Brady.

DELIGHTED WITH DAGUERRE

The Story of the Great Artist's Early Days and How He Photographed Presidents and Literary Men-He Worked During the War Taking Pictures for the Government.

ng the artistic in photography, who looked brough the lenses of a camera at as many listinguished faces and groups of men as did belate Matthew B. Brady, the wteran abo ographer.
For half a century he had photographed

nearly every distinguished visitor at the nation's capital, and at his death one of the greatest collection of photographs in the world falls under the nammer of the auc-Princes and paupers, authors, poets, statesmen and beautiful women have been made immortal by his art, and scenes that are a part of history are made real to the present generation by his devotion to his

He endured every hardship to attain resuits that should commende to future ages the glories of America's mediaeval years? His pictures adorn history's poges, and give realism to the narrative of past events. His life was one of psefulness. events. His life was one or machiness. Long years of hard and persistent work were rewarded by an artistic success equaled by few in his profession, although at his death he was a comparatively poor man. All he had left of a glorious life were the pictures of people and places that, like memory, relied back the years he had lived, and made him young again as he looked upon them.

INVENTED THE COLLODION PLATE Mr. Brady took up the photographer's profession when there was but little in it but future possibilities. As a boy, he helped-to make the ambertypes, that were afterwards touched up by the artist's brush. Then came the invention of Daguerre, that opened such a wide range in the art of photography, and from that time the success of the young enthusiast was rapid. He experimented with processes, and fine He experimented with processes, and fi-nally invented the collection plate, which

was to the art in those days what the highly sensitized dry plate is now.

The collection of portraits he left num-bers several hundreds, and his scenes taken. during the civil war make almost as many during the civil war make almost as many more. For a great many years his gallery at the corner of Thirteenth street and Pennsylvania avenue, was one of Washington's landmarks, but a couple of years ago financial reverses came, and he moved into less pretentious quarters, on F street, between Eleventh and Twelfth streets. Shortly afterward the gallery was purchased by the present occupant, but his invaluable collection he steadily refused to part with. A fallihe received some time before he sold out, incapacitated him for work, and in reality hastened his death.

JOHN QUINCY ADAMS WAS HIS FIRST The first President he photographed was John Quincy Adams, and since then, up to the present administration, every Chief Executive has passed in review before his camera.

He not only made individual portraits He not only made individual portraits of them, but in many cases has groups including their families and friends. For a long time every Senator and Representative who came to the capital was also photographed by him, and afterward arranged in groups and recopied. He had a number of these groups arranged on the walls of his gallery.

Pethaps the most striking and conspicuous picture in the entire collection is a large photograph of Edgar Allen Poe. Poewas a friend of Brady and a great admirer of his work, and had frequently expressed a desire to be photographed. He

rer of his work, and had frequently ex-pressed a desire to be photographed. He was living in Baltimore at that time, and some of his terrible sprees would bring him

POE BANCROFT AND "OLD HICKORY" The latter took advantage of the oppor-tunity and made a picture of him charac-teristic in every detail. His hair is dishev-eled, his clothing roughly thrown on and ceristic in every detail. His hair is disher-eled, his clothing roughly thrown on and his neckcloth and collar in a state of disar-rangement. But his great soulful eyes shine out through the werdness of his face like twin stars and illumine the intense sadness

of his expression.

The late George Bancroff, the noted his-torian, was another of Brady's friends, whom he photographed for posterity, and several pictures of the grand old man adorn the collection. One photograph taken only a few months before Mr. Bancroft's death is particularly striking. It shows only the fine head of the nistorian, surrounded by its wealth of white hair, and the bright, intellectual face shows what the original

was in life.

"Old Hickory" Jackson's rugged features, crowned by a big army hat and set off by the uniform of war, stand out in bold relief from a number of other prominent of the rebellion.

he was photographed at the Hermitage just three days before his death, Brady three days before his death, Brady making a special trip for the purpose of getting a portrait of him. Gen. Grant, standing in front of his tent at Antictam, is another of the valuable war-time picwhen the war broke out Mr. Brady

equipped a traveling photographic outri-and followed the Army of the Potomac through every battle they fought.

PICTURES FOR THE GOVERNMENT. He was especially commissioned by the government to take pictures, and the rec-ords that he made during those four years ords that he made during those four years are of immense valuenow. The government has a complete set of these photographs in the War Department. Nearly every general of prominence in the Union army posed before Brady's camera during those four years, and there are many veterans now who price as processes relies those some

who prize as priceless relics those some-times crude pictures of themselves, taken at the front by him.
When the Prince of Wales and his suite visited this country they sat for Brady, and he made a number of fine photographs of them. Prince Nameless and the Prince Nameless and he made a number of fine photographs of them. Prince Napoleon and the Princess Clothide also graced the old gallery with a skiting, and their pictures now form a conspicuous part of the collection.

Pictures of Custer, Grant, Sherman, Sheridan, Siegel, McPherson, McClellan, Hooker, and nearly every other general in the war are numbered among the collection.

The late Admiral David D. Porter. The late Admiral David D. Porter, also a friend of Brady's, is represented by a number of good photograpis in the collection, and nearly everyone prominent in literature and art in those days sat at some time before the camera of the man who was then prominent in his art.

The collection is of great historic and intrinsic value. It stands for years of patient labor, and tells in truer colors than history could naint of the people and

patient moor, and tells in truer colors than history could paint of the people and scenes of those days. A portrait of nearly every man and woman of prominence since the civil war can be found in the collection. Everybody who was anybody was sure at some time to take advantage of an opportunity to pose before his magic camera.

Another Ben Hur Recital. A recital of "Ben Hur" by Rev. Dr. Rogers A recitalor Ben Hur' by Rev. Dr. Rogers, and illustrated by eighty magnificent colored views, was given last week in the Church of Our Father, and attracted so much attention that in response to a popular demand a repetition will be given on Thursday of this week. There will be appropriate sacred music sung by Miss Harriette Whitney, whose magnificent contralto voice is so well known here and in Boston.

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